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### SEMANTIC-STYLISTIC TOOLS THAT REPRESENT AUTHORS MEDIATION

Annotation

In the second half of the 20th century, cognitive linguistics emerged based on an anthropocentric approach to linguistics-at the same time scientific research into the cognitive interpretation of the author's mediation behind the text was visible. Based on the purpose of the scientific work, the term author's mediation was introduced, which allows us to consider this phenomenon in the semantic-stylistic, structural and cognitive aspect of linguistics from the point of view of artistic discourse under the term "author's mediation", which is more broadly considered a literary concept. In the article, the author's mediations in English fiction are subject to semantic-stylistic analysis.

**Key words:** anthropocentric approach, author's digression, author's mediation, semantic-stylistic tools, text analysis.

### СЕМАНТИКО-СТИЛИСТИЧЕСКИЕ СРЕДСТВА ВЫРАЖЕНИЯ АВТОРСКОГО РАЗМЫШЛЕНИЯ

Аннотация

Во второй половине 20-го века возникла когнитивная лингвистика, основанная на антропоцентрическом подходе к лингвистике - в то же время были заметны научные исследования когнитивной интерпретации авторского посредничества, стоящего за текстом. Исходя из цели научной работы, был введен термин авторская размышления, который позволяет нам рассмотреть данное явление в семантико-стилистическом, структурном и когнитивном аспекте лингвистики с точки зрения художественного дискурса под термином "авторская размышления", который в более широком смысле считается литературным концептом. В статье семантико-стилистическому анализу подвергаются авторские размышления в англоязычной художественной литературе.

**Ключевые слова:** антропоцентрический подход, авторское отступление, авторское размышления, семантико-стилистические средства, анализ текста.

### MUALLIF MUSHOHADASINI IFODALOVCHI SEMANTIK-STILISTIK VOSITALAR

Annotatsiya

XX asrning ikkinchi yarmida tilshunoslikka antroposentrik yondashuv asosida kognitiv tilshunoslik vujudga keldi shu bilan birga matn ortidagi muallif mushohasining kognitiv talqiniga oid ilmiy izlanishlar ko'zga tashlandi. Ilmiy ishning maqsadidan kelib chiqib muallif mushohadasi termini kiritildi va bu bizga ushbu hodisasi yanada kengroq ya'ni adabiy tushuncha hisoblangan muallif chekinishini "muallif mushohadasi" termini ostida tilshunoslikning badiiy diskurs nuqtai nazaridan semantik-stilistik, struktur va kognitiv aspektida ko'rib chiqishga imkon beradi. Maqolada ingliz badiiy asarlaridagi muallif mushohadalari semantik-stilistik tahlilga tortiladi.

**Kalit so'zlar:** antroposentrik yondashuv, muallif chekinishi, muallif mushodasi, semantik-stilistik vositalar, matn analizi.

**Kirish.** Ma'lumki, matnni talqin qilish filologiyaning bir sohasi hisoblanadi. Ushbu tahlil stilistika, matn tilshunosligi, adabiyot nazariyasi, falsafa va germevntika singari bir qancha yondosh fanlarga asoslanib olib boriladi. Matnni talqin qilish orqali badiiy asar konseptiga kirib borish, muallifning lisoniy olam manzarasini va o'quvchiga hissiy ta'sirini anglash mumkin bo'ladi.

**Mavzuga oid adabiyotlar tahlili.** Badiiy matnda muallif mushohadasining roli haqida ham qimmatli fikrlar berilgan. Asarlarda muallif chekinishlarning katta o'zni borligini ko'plab adabiyotshunos olimlar [M.B.Xrapchenko, Yu.M.Lotman, Yu.N.Tynyakov, T.I.Silman va boshqalar] qayd etib, ularni muallifning o'zini o'zi ifodalashning eng muhim vositasi, lirik ovozi deb hisoblaganlar. So'nggi paytlarda qo'shimchalar va matnning o'zaro ta'siri masalalari faol rivojlanayotgan ishlar paydo bo'ldi [Yu.N.Karaulova, N.V. Cheremisina, L.N.Murzina, L.M.Maydanova, L.G.Babenko], ammo asarga begona segmentlarni kiritish, matnning ichki tuzilmalarini o'rganish yanada chuqurroq nazariy izlanishlarni talab qiladi. Muallifning bayonotlari, garchi ular syujetdan tashqari element bo'lsa ham, asar g'oyasini tushunish uchun juda muhimdir.

**Tadqiqot metodologiyasi.** Bilamizki, fan sohasida qo'llaniladigan bilishning vosita va amallari umumlashmasi ilmiy tadqiqotlar metodini tashkil qiladi. Tadqiqot metodi, albatta, o'rganish uchun tanlangan ob'ektga monand tarzda turli xil bo'lishi mumkin. Ushbu ilmiy maqolada ham umumiy ham xususiy lingvistik tadqiqotning metodlari qo'llanilgan: tavsifiy metod, komponent tahlil metodi, semantik-stilistik metod, kognitiv modellashtirish metodi.

**Tahlil va natijalar.** Badiiy matnning syujetdan tashqari elementlari, xususan, muallif mushohasi aks etgan qismlar ham yaxlit matn singari semantik-stilistik xususiyatlarga degan fikrni ilgari suramiz. Amerikalik yozuvchi Donna Tarttning Pulitzer mukofotiga erishgan "The Goldfinch" asarini tahlilga tortamiz. Ushbu asar rassom Karel Fabritiusning kichik bir surati asosida yaratilgan. Suratda Goldfinch qushining oyog'idan zanjir bilan bog'langani tasvirlangan bo'lib, asarda esa bu shunchaki natyumorat emas, balki qahramonning hayot yo'li timsolidir. Asarning bosh qahramoni Theoning sarguzashtlari orqali muhabbat, do'stlik hamda judolik qayg'usi kabi tuyg'ular ifodalangan. Asarning tub mazmuniga kirish uchun quyidagi muallif chekinishi hisoblangan parchani stilistik tahlilga tortamiz:

"But what does the painting say about Fabritius himself? Nothing about religious or romantic or familial devotion; nothing about civic awe or career ambition or respect for wealth and power. There's only a tiny heartbeat and solitude, bright sunny wall and a sense of no escape. Time that doesn't move, time that couldn't be called time. And trapped in the heart of light: the little prisoner, unflinching. I think of something I read about Sargent: how, in portraiture, Sargent always looked for the animal in the sitter (a tendency that, once I knew to look for it, I saw everywhere in his work: in the long foxy noses and pointed ears of Sargent's heiresses, in his rabbit-toothed intellectuals and leonine captains of industry, his plump owl-faced children). And, in this staunch little portrait, it's hard not to see the human in the finch. Dignified, vulnerable. One prisoner looking at another"[4].

Fragment asarning eng oxirgi yakuniy qismi bo'lib, ushbu parchada ishlatilgan til sodda, asosan kundalik hayotda ishlatiladigan lug'atdan tarkib topgan. Murakkab va tushunarsiz so'zlarning yo'qligi, bu uslubning umumiy soddaligiga hissa qo'shadi. Birinchi gapga e'tibor qaratsak muallif birinchi shaxs nomidan so'zga chiqib, kitobxon bilan bevosita dialogik nutq hosil qilmoqda.

"There's only a tiny heartbeat and solitude, bright sunny wall and a sense of no escape" qismidagi "tiny heartbeat" birikmasi "t" tovushining takrori orqali fonetik stilistik qurilma – alliteratsiyani hosil qilgan. "Bright sunny wall" iborasida esa metoforik ma'no ko'chishini ko'rish mumkin. "Tiny", "bright" and "sunny" kabi tavsiflovchi so'zlar (sifatlar) kitobxonida yanada aniq aqliy tasvir (mental image) yaratish uchun xizmat qilgan. "Tiny heartbeat" va "solitude" so'zlari bilan "bright sunny wall" va "a sense of no escape" so'z birikmalari hayot va tutqunlik o'rtasidagi keskinlikni ta'kidlab, paradoksal kontrast yaratgan. "Bright sunny wall" va "sense of no escape" iborasida parallel konstruksiyalar bilan ifodalangan fikrlarning qarama-qarshiligi ("yorug' devor" va "qochib qutulishning imkonsizligi")ga asoslangan leksik-sintaktik stilistik qurilma antitezadan foydalanilgan. Tart stilistik qurilma orqali shaxslar, ularning qochib bo'lmaydigan azob-uqubatlariga ishora qiladi. Navbatdagi asar "Second skin" Caroline Castle Hicks tomonidan 1998-yilda yozilgan asardir. Muallif zamonaviy amerikalik yozuvchi bo'lib, "Second skin" asarida onalik va uning muhim ahamiyati, onalik quvonchi, farzandiga g'amxo'rliqi aks ettirilgani sabab uni avtobiografik ruhda deyish mumkin. Asardagi asosiy leksik maydonlar "kiyim", "baxt", "vaqt" va "farzand" deyish mumkin. Asarning boshlanishida keltirilgan epigraf asarning kuchli pozitsiyasidir, undan keyingi muhim kuchli pozitsiya esa bu asarni boshlab beruvchi muallif mushohasining birinchi gap:

"My favorite pair of old jeans will never fit me again. I have finally accepted this immutable truth. After nurturing and giving birth to two babies, my body had undergone a metamorphosis. I may have returned to my pre-baby weight, but subtle shifts and expansions have taken place – my own version of continental drift. (definition: the gradual movement of the continents across the earth's surface through geological time.) As a teenager, I never understood the difference between junior and misses sizing; misses clothing just looked old. Now it is all too clear that wasp

waists and micro-fannies are but the fleeting trappings of youth. But that's okay, because while the jeans no longer button, the life I exchanged for them fits better than they ever did".

"Favorite pair of old jeans" iborasi kitobxon ongida nostalgik tuyg'uni uyg'otadigan yorqin tasvirni (image) yaratadi. Aniq va maxsus detallardan foydalanish jumladagi umumiy tasvirni yaxshilaydi.

"Fleeting trappings of youth" baholovchi konnotatsiyalar (evaluative konnotatsiya) aks etgan bo'lib, o'tgan zamonga ta'luqlilikni ko'rsatadi va salbiy ma'no ifodasiga ega.

Ushbu stilistik vositalar matn tub mohiyati va ifodasiga hissa qo'shadi, ma'no va hissiyot qatlamlari yaqqol aks etishini ta'minlaydi.

Shunday qilib, "Not a penny more, not a penny less" Jeffrey Archerning qalamiga mansub bo'lgan asarni tahlilga tortamiz. Jeffrey Archer asarlari eng ko'p sotilgan ingliz yozuvchilaridan biri hamda sobiq siyosatchi. Uning kitoblari dunyo bo'ylab kamida 250 million nusxada sotilgan. "Not a penny more, not a penny less" Jeffrey Archerning birinchi romanidir. Unda to'rtta muvaffaqiyatga erishgan odamning bankrot bo'lishi va ular boyliklarini qaytarib olish uchun kurashlari haqida hikoya qilinadi. Quyida ushbu romanning muallif mushohasi keltirilgan bo'lib, u asarning boshlanish qismida kelgan:

"Making a million legally has always been difficult. Making a million illegally has always been a little easier. Keeping a million when you have made it is perhaps the most difficult of all. Henryk Metelski was one of those rare men who managed all three. Even if the million he had made legally came after the million he had made illegally, what put him a yard ahead of the others was that he managed to keep it all."

Olingan fragmentda muallifning o'ziga xos ifodalash usulini, stilistik qurilmalarni ko'rish mumkin. Avvalo, "Making a million legally has always been difficult. Making a million illegally has always been a little easier" gaplarida millionni qonuniy va noqonuniy yo'l bilan topish o'rtasidagi qarama-qarshilik, shuningdek, "Keeping a million when you have made it is perhaps the most difficult of all" gapi bilan millionni topish va uni saqlashning qiyinligi antitezik tuzilmani hosil qilgan. Qolaversa, "Making a million legally", "Making a million illegally" frazalari takrorlanib turli vaziyatlarga urg'u began holda parallell struktura bermoqda, gap boshida bir xil so'zlarning takrori esa anaphora, shu bilan birga qo'shni so'zlarda o'xshash tovush takrori bilan alliteratsiya fonetik-stilistik vositadan foydalanilganini ko'rish mumkin.

Ushbu stilistik qurilmalar parchaning boy ifodasi va murakkab tuzilishiga hissa qo'shib, kitobxonning e'tiborini jalb qiladi.

**Xulosa va takliflar.** Badiiy matnning voqealar rivojidan tashqari elementlari, xususan, muallif mushohasi aks etgan qismlar ham yaxlit matn singari semantik-stilistik xususiyatlarga ega ekanligining guvohi bo'ldik. Ingliz badiiy matnlari tahlili jarayonida alliteratsiya, metafora, anafora, antiteza singari stilistik vositalardan foydalanilgani ma'lum bo'ldi.

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